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writer has a heartfelt interest in his subject, and a comprehension of the picturesque aspects of the struggles respecting which we would gladly know more than our means of information allow.

W. W. N.

ENGLISH FAIRY TALES, collected by JOSEPH JACOBS, Editor of "Folk-Lore." Illustrated by John D. Batten. London: David Nutt. 1890. 8vo, pp. xiv., 253.

It is a surprising and melancholy fact that the fairy tale has almost disappeared in England, and that English children must depend upon Perrault and Grimm for most of their nursery tales.

The few English tales left are often found only in debased chap-book versions, or survive only in the form of popular ballads. A recent editor of a selection of English fairy tales ("English Fairy and other Folk Tales," The Camelot Series, London, 1890), Mr. E. Sidney Hartland, attempts an explanation of the dearth of fairy tales in England. This he attributes to two causes: the spread of education, and Evangelical Protestantism. Without discussing here the causes of the great poverty of English fairy tales, it is sufficient to acknowledge the fact, which is emphasized by both Mr. Hartland's collection and the one now under review. The former editor made no pretence to original collection, but contented himself with taking what material he could find from works already in print. How meagre the material is in the department of *märchen*, a glance at the table of contents will show. Mr. Jacobs, on the contrary, in his preface does not acknowledge the scarcity of English nursery tales. He asks: "Who says that English folk have no fairy tales of their own? The present volume contains only a selection out of some one hundred and forty, of which I have found traces in this country. It is probable that many more exist." The reason why such tales have not hitherto been brought to light is "the lamentable gap between the governing and recording classes and the dumb working classes of this country; dumb to others, but eloquent among themselves." The statement is also made that "a quarter of the tales in the volume have been collected during the last ten years or so, and some of them have not been hitherto published." It is very disappointing after this to find that, of the forty-three stories in the book, all but four have already been printed (eleven in the recent collection by Mr. Hartland, cited above). A fragment of one of the four (X. "Mouse and Mouser") is in Halliwell, and a Scotch version in Chambers's "Popular Rhymes;" another is a version of "Jack and the Beanstalk;" the third (XX. "Henny-Penny;") is in Halliwell with another title; and only the fourth (XXX. "Mr. Miacca") is new. Of the remaining thirty-nine stories, nine are from Halliwell, seven are from Henderson's "Folk-Lore of the Northern Counties," six from the English "Folk-Lore Journal," two from the "Journal of American Folk-Lore," and three from chap-books. The remaining twelve are drawn from various sources, and it is interesting to find that, in order to eke out the number, Mr. Jacobs has been forced to use a Scotch tale, a Gypsy tale, reduce three English ballads to prose, and include Southey's "The Three Bears," which is not a popular tale at all.

It should perhaps have been said at the outset that Mr. Jacobs's object was to prepare a story-book for children, and that explains his selection and the freedom with which he has treated his material, rewriting the tales in dialect, and occasionally introducing and changing an incident. These changes are carefully mentioned in the Notes, where the source of the story is given, with parallels quite full for England, and interesting remarks, in one case (XXI. "Childe Rowland") of considerable extent and importance.

Mr. Jacobs has succeeded in his object, which was to give a book of English Fairy Tales which English children would listen to, and it is not worth while to criticise here the methods by which he has accomplished this, especially as he says, "I hope on some future occasion to treat the subject of the English Folk-tale on a larger scale, and with all the necessary paraphernalia of prolegomena and excursus. I shall then, of course, reproduce my originals with literal accuracy, and have therefore felt the more at liberty on the present occasion to make the necessary deviations from this in order to make the tales readable for children."

We may add in conclusion that the book is beautifully printed and illustrated.

T. F. C.

THE EXEMPLA, or Illustrative Stories taken from the Sermones Vulgares of JACQUES DE VITRY. Edited, with Introduction, Analysis, and Notes, by THOMAS FREDERICK CRANE, M. A., Professor of the Romance Languages in Cornell University. London: Printed for the Folk-Lore Society by David Nutt, 270 Strand, W. C. 1890. 8vo, pp. cxvi., 303.

The Introduction to this work (102 pages) contains: I. Use of *exempla* (that is, apologues) in sermons prior to Jacques de Vitry. II. Life and Works of Jacques de Vitry. III. The use of *exempla* in sermons posterior to those of Jacques de Vitry. IV. Collections of *exempla* for the use of preachers. V. Collections of *exempla* not in Latin, but based upon the Latin collections, and intended for the edification of the general reader.

Then is given the Latin text of 314 *exempla*, succeeded by Analysis and Notes, with Indices.

In the Introduction the writer traces the use of apologues as employed by preachers: the first example of the systematic introduction of these is to be found in the homilies of Gregory (before 604) delivered in the basilicas of Rome. The practice does not appear to have become common until the thirteenth century, when a great impulse was given to preaching by the establishment of the Franciscan and the Dominican orders; the founder of the latter was himself in the habit of introducing numerous illustrative stories. As these apologues were intended for the people, they exhibit the ideas and taste of the time, have a place in the history of manners, and sometimes bear on problems of Literature and of Folk-Lore.

The use of amusing stories in the pulpit was objected to in the twelfth century, as at the present day; for, said the fault-finders, a good preacher ought to make his hearers cry and not laugh. But Jacques, an experienced